



# 1997-98 KIRIS ASSESSMENT

## Open-Response Item Scoring Worksheet

### Grade 11—Arts and Humanities

The **academic expectation** addressed by the open-response item “Pablo Picasso” is

2.23 Students analyze their own and others’ artistic products and performances using accepted standards.

The **core content** assessed by this item includes

#### **Visual Arts: Skills and Knowledge**

Principles of Design

Proportion

#### **Visual Arts: Responding**

Defend personal interpretations of works of art and architecture by using reasoned arguments.

#### **Visual Arts: Creating/Performing**

Know how media, processes, subject matter, symbols, ideas, and themes communicate cultural and aesthetic values.

### **Pablo Picasso**

Picasso used distortion and exaggeration in this etching of two figures. Explain what aspects of the figures have been distorted and how this artistic technique adds to the mood and feeling that the artist attempted to convey.





## SCORING GUIDE

### Grade 11 Arts and Humanities

Score	Description
4	Student identifies the distortion/exaggeration of specific body parts (such as the limbs, upper bodies, hands, fingers, and faces) of the two figures, and explains in detail the nature of the distortion and how this creates a mood/feeling.
3	Student identifies the distortion/exaggeration of specific body parts (such as the limbs, upper bodies, hands, fingers, and faces) of the two figures, and explains in general terms how this creates a mood/feeling.
2	<p>Student identifies the distortion/exaggeration of specific body parts (such as the limbs, upper bodies, hands, fingers, and faces) of the two figures, and identifies the mood/feeling, without explaining how the distortion/exaggeration creates this mood/feeling.</p> <p><b>OR</b></p> <p>Student identifies the distortion/exaggeration of the two figures, but offers few details about specific parts, and explains in general terms how this creates a mood/feeling.</p>
1	<p>Student identifies some of the distortion/exaggeration of the two figures with little or no link to the mood/feeling.</p> <p><b>OR</b></p> <p>Student explains the mood/feeling of the picture with little or no link to the distortion/exaggeration of the two figures.</p>
0	Response is totally incorrect or irrelevant.
Blank	No response.



# SCORING GUIDE

## Grade 11 Arts and Humanities

### Sample 4-Point Response of Student Work

#### Student Response

Student correctly identifies that “the size” of the couple’s hands is exaggerated and explains how this exaggeration links to the mood/feeling of hunger (i.e., makes them “stand out as those of a skeleton”).



Pablo Picasso used techniques of distortion and exaggeration to enable the viewer to better grasp the meaning of *The Frugal Repast*. The name itself means a sparing meal, which inserts images of hunger into one’s mind. Picasso exaggerates the size of the man and woman’s hands in order to make them stand out as those of a skeleton. Picasso also distorts the limbs, arms, of the subjects in order to make them appear to be nothing but spidery limbs and extensions. Picasso also both exaggerates and distorts the concave surfaces of the man and woman’s bodies. For example, the cheek hollows are deep, displaying the cheekbone. Also the man appears to be caving in and unable to support himself without leaning on the woman. By using these techniques, Picasso deepens the mood of unrelenting hunger and despair. He wants the viewer to feel that the subjects are weak, perhaps even too weak to eat, which would be an ironic twist. By portraying such utter despair, Picasso gives the audience an unsettling, stirring feeling of hopelessness.



Student correctly identifies that the arms of the couple are distorted and explains how this distortion links to the mood/feeling of hunger (i.e., the arms “appear to be nothing but spidery limbs and extensions”).



Student correctly identifies that the concave surfaces of the couple’s bodies have been exaggerated and distorted. Student explains in detail the nature of the exaggeration/distortion of the man’s cheekbones and his chest cavity. Student explains how this exaggeration/distortion creates a mood/feeling (e.g., “deepens the mood of unrelinquishing hunger”).

Overall, student shows a strong knowledge of the principle of design called proportion and of how this principle can be used to communicate an idea or theme. Student correctly identifies specific body parts that have been distorted or exaggerated (i.e., drawn out of proportion), provides details about the nature of the exaggeration or distortion, and clearly explains how this creates a mood or feeling in the



# ANNOTATED STUDENT RESPONSE

## Grade 11 Arts and Humanities

### Sample 3-Point Response of Student Work

#### Student Response

Picasso often used distortion to add to the mood and feeling of the portrait. In *The Frugal Repast* he distorted much of the art work showing a great solemn feeling in this picture.

The aspects in the artwork that have been distorted are their arms and fingers. It makes the couple look solemn and worn down. Picasso seems to be forming a mood that is worn out and stretched. That is a possible reason for the exaggeration of limbs and fingers. The couple has just had glass of wine and now they are tired. The woman is almost ignoring the man as if she is tired of him and wants nothing to do with him. The man seems worried and scared. Almost as if he about to lose her. That is why the exaggerated limbs does a good job in giving the idea of wornout because he has given up on keeping her and cares no longer.

Picasso is one of the greatest painters of all time whether it was from exaggeration or distortion. He uses the aspects to get the observer to realize the emotion and feeling in his portrait.

Student correctly identifies that the figures' arms and fingers have been distorted.

Student explains in general terms how the distortion of the arms and fingers creates a mood/feeling (i.e., "forms a mood that is worn out and stretched"). The explanation suggests the nature of the distortion (i.e., the arms and fingers are



## ANNOTATED STUDENT RESPONSE

### Grade 11 Arts and Humanities

#### Sample 2-Point Response of Student Work

##### Student Response

Student identifies specific body parts of the man and the woman (e.g., hands, arms, face, fingers) that have been distorted, and provides some detail (e.g., “the bone of the man’s arm can be seen”). Student incorrectly describes the couple’s fingers as being “very small.”

Picasso used distortion and exaggeration in this etching of two figures. The man has been distorted in which his hands, arm and face is extremely skinny. It looks as if the bone of the man’s arm can be seen. His fingers are very small just like the wifes fingers. Both figures have very long arms for their body and they are both very skinny.

The mood of the painting looks so sad. It makes me think how he must have been feeling the day he sketched the drawing out. I t’s very dark, and it has no dimension at all. There is no unity in this sketch either because the bottle, plates, glasses, etc. just don’t seem to create a feeling of wholeness or completeness with the two figures. I wish I knew what Picasso was feeling when he sketched this picture, it looks so very dark and sad.

Student identifies the mood of the painting (i.e., “so sad”), but does not explain how the distortion of the body parts helps create this

#### Sample 1-Point Response of Student Work

##### Student Response

Student identifies both people as being “skinny,” but does not provide detail or make any connection to mood or feeling.

In The Frugal Repast, Pablo Picasso used distortion and exaggeration in drawing the two figures that have been distorted to add to the mood and feeling that Picasso tried to convey. For instance, both of the people are very skinny, and the plate seems to be empty. One of the two cups has a little bit of whatever it is that the two people are drinking. The man’s hands are rather large. I do not actually know the message that Picasso is trying to get across, but I do admire the painting greatly.

Student identifies the man’s hands as being “rather large.” Student does not explain how this distortion/ exaggeration creates a mood or feeling.

The open-response item “Pablo Picasso” assesses (1) students’ knowledge of the principle of design called proportion, and (2) students’ knowledge of how that principle of design can be used to create a mood or feeling in an artwork. The instructional strategies below present ideas to help students explore and master these concepts.

Explain to student that proportion is the principle of design that is concerned with the size relationship of one part to another part or to the whole. Discuss with students how an object that is correctly proportioned has a harmonious look of balance to it. Also discuss with students how the “correct” proportion depends on the scale (i.e., standard reference) being used.

Discuss with students common uses of proportion in daily life (e.g., shopping to fit proportions of the body; cooking with the proper proportions of ingredients) and how the “right” proportions differ depending on the individual, age group, culture, etc. Discuss activities such as bodybuilding and weight training that are used to change people’s body proportions.

Explain to students that the unit usually used to define the proportions of an individual figure is the length of the head from the chin to the top of the skull: The average adult is seven and one-half heads tall; a young child is five or six heads tall; and an infant is only three heads long.

Explain to students that “exaggeration” and “distortion” are deviations from expected, normal proportions. Discuss how exaggeration and distortion can affect the expressive qualities of an artwork and how artists might use exaggeration and distortion to express ideas and feelings. Explain that artists often lengthen, enlarge, bend warp, twist, or deform parts or all of the human body to convey a particular mood feeling.

Have students work individually, in pairs, and/or in small groups to complete any or all of the following activities:

- Find a magazine photograph of a face. Cut the photograph in half and glue each half to a separate piece of drawing paper. On one of the papers, draw the missing side of the face to complete the head, striving for a face that looks in proportion. On the other paper, draw the missing side of the face so that the total face does not look in proportion.
- Cut out from magazines a variety of face parts such as eyes, noses, ears, chins, etc. Arrange and glue a combination of the face parts to form a face on a piece of paper. Discuss the mood or feeling conveyed by the face.
- Draw a picture of a mask, exaggerating some feature(s) of the mask to convey one of the following expressions: fear, sadness, happiness, surprise. Share the masks in class. Discuss which parts of the face are exaggerated for each emotion. Compare two masks expressing the same emotion. How are they the same? How are they different?
- Collect several comic strips. Determine if the strips use accurate proportions or distortions for their characters. Discuss the feeling or mood conveyed by the strips that use distortion.